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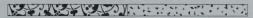
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> Friday, March 22 at 8 p.m. Sunday, March 24 at 8 p.m. SYMPHONY HALL, BOSTON

Christopher Hogwood Conductor

Johann Sebastian Bach (1685 - 1750)

St. John Passion, BWV 245 (Johannes-Passion, *Passio secundum Johannem*)

Part I

INTERMISSION

Part II

Jon Humphrey, Evangelist Richard Zeller, Jesus

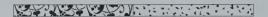
Sharon Baker, soprano Marietta Simpson, mezzo-soprano Frank Kelley, tenor Jan Opalach, Pilate and bass arias

Please note: The concerts will end about 10:30 p.m.

These performances are dedicated to Mark Dapolito (1955-1990) a valued friend and member of the Handel & Haydn Society chorus.

The Handel & Haydn Society is supported in part by generous grants from the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency.

This concert is being recorded for broadcast on WBUR 90.9 FM. H&H's performance of the Mozart orchestration of *Messiah* will be broadcast on March 29 at 8 p.m.



CHRISTOPHER HOGWOOD, H&H ARTISTIC DIRECTOR

Christopher Hogwood is one of the world's most popular conductors and a

leader of the "Historically Informed Performance" movement.

In his early career, Mr. Hogwod cofounded the Early Music Consort with David Munrow and maintained a ten-year association with Neville Marriner's Academy of St. Martin-in-the-Fields serving as both performer and researcher. In 1973 he founded the Academy of Ancient Music, the first British orchestra formed to play exclusively Baroque and Classical music on instruments appropriate to the period. The Academy of Ancient Music is now internationally acclaimed, with a busy schedule of performances around the world and a host of best-selling recordings to its credit.

Since he joined H&H, the Society has reclaimed its position as one of the most prominent musical ensembles in the nation by assembling a pre-eminent period instrument orchestra, maintaining the performing status of its exceptional chorus,

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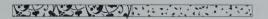
SOLOISTS

SHARON BAKER, SOPRANO

Soprano Sharon Baker has distinguished herself across a broad spectrum of musical styles. Her performances of the Baroque repertoire have won her acclaim throughout the United States. She made her Lincoln Center debut in 1988, singing Handel's Messiah with Christopher Hogwood and the Handel & Haydn Society. Other recent concert appearances include Bach's B Minor Mass, also at Lincoln Center, Mozart's Vesperae Solennes de Confessore with Banchetto Musicale, and Handel's Solomon and Messiah with the Dallas Bach Society. She has appeared as a soloist in the Boston Early Music Festival, as well as in the Aspen and Tanglewood Festivals. In June of last year, she sang the Vivaldi Gloria at the Hatch Memorial Shell in Boston to celebrate the Handel & Haydn Society's 175th anniversary. Ms. Baker appeared in the premiere of Philip Glass's opera The Fall of the House of Usher at the American Repertory Theatre and with the Kentucky Opera. Ms. Baker has recorded with Banchetto Musicale for Arabesque, and is featured on a newly released recording of Mozart's Vesperae Solennes de Confessore and Coronation Mass on the Harmonia Mundi USA label.

MARIETTA SIMPSON, MEZZO-SOPRANO

Marietta Simpson is one of the most in-demand mezzo-sopranos on the music scene, well known for the rich beauty of her expressive voice. Performances this season include Mendelssohn's Elijah with the San Francisco Symphony and the New York Philharmonic; Mozart's Requiem with the Nashville Symphony; and Elgar's Sea Pictures and Chausson Poeme de l'amour et de la mer with the Des Moines Symphony. She will also appear with the Philadelphia Orchestra, the Atlanta Symphony, the Baltimore Choral Arts Society, and in the Chatauqua Opera production of *The Crucible*. Ms. Simpson has performed numerous times with Robert Shaw and the Atlanta Symphony, and with the Los Angeles Philharmonic, the City of Birmingham Symphony under Simon Rattle, and the symphony orchestras of Cincinnati, Dallas, Houston, and Seattle. She sang in the 1986 and 1987 Glyndbourne productions of Porgy and Bess conducted by Simon Rattle, and participated in the EMI recording. She originated the role of Ella in New York City Opera's production of *Malcolm X*. Ms. Simpson can be seen on Video Artists International cassette in Handel's Messiah with Robert Shaw and the Atlanta Symphony, which has been shown on PBS telecasts. She performed Handel's Messiah with H&H during the 1989-1990 season.



JON HUMPHREY, TENOR

Jon Humphrey's debut with the Cleveland Orchestra under the baton of Robert Shaw swiftly led him to the forefront of oratorio tenors, with performances in most of the major music centers in the United States. He has established himself as a leading teacher of singing, with students from around the world on his roster at the University of Massachusetts, where he holds a named professorship. In addition to a full teaching schedule, he performs regularly with symphony orchestras throughout the country and maintains a heavy schedule of master classes and festival concerts. Mr. Humphrey's command of musical styles and vocal technique enables him to perform music from the eleventh through th twentieth centuries. Mr. Humphrey has recorded for RCA Victor, Decca, Orion, Telarc, and CBS Records. He last appeared with H&H during the 1987-88 season, in performances of Handel's *Messiah*.

FRANK KELLEY, TENOR

This is Frank Kelley's Symphony Hall debut with the Handel & Haydn Society. He recently performed in the acclaimed production of *Le Nozze di Figaro* with the Boston Opera Theater and in the PBS broadcasts of *Figaro* and *Cosi fan tutte* directed by Peter Sellars. Other recent engagements include *Stephen Climax* with the Brussels Opera and *Carmina Burana* with the Pacific Symphony. A distinguished opera singer, Mr. Kelley spent four seasons with the San Francisco Opera Company, sang with the Cincinnati Opera, at Glimmerglass, and has worked with Peter Sellars on *Cosi fan tutte*, *Le Nozze di Figaro*, and *Das Kleine Mahogony*, productions with which he will soon tour Europe. He has participated in the Marlboro Music Festival, Pepsico Summerfare, the E. Nakamichi Festival, the New England Bach Festival, the Boston Early Music Festival, and the Winter Park Festival. He has recorded for Decca/London, Erato, Arabesque, and an all-Mozart CD with Harmonia Mundi.

JAN OPALACH, BASS-BARITONE

Mr. Opalach previously performed the *St. John Passion* with the Handel & Haydn Society during the 1985-1986. Engagements this season include two new productions at the New York City Opera, *Ariane auf Naxos* with the Seattle Opera, and *Le Nozze di Figaro* at the Columbus Opera in Ohio and the Canadian Opera. In recent years, Mr. Opalach has appeared with the New York Philharmonic, Calgary Philharmonic, Minnesota Orchestra, and the Baltimore, Dallas, Houston, Indianapolis, Portland, San Francisco, Seattle, St. Louis, and Warsaw Symphonies. His expertise in Bach brought him engagements with the Boston Early Music Festival, Oregon Bach Festival, Madeira Bach Festival, and Bethlehem (PA) Bach Festival. He has sung major roles with the opera companies of Baltimore, Cincinnati, Grand Rapids, Knoxville, Mexico City, Pittsburgh, and Tulsa. He appeared in the PBS "Live from Lincoln Center" telecast of *Anna Bolena* starring Joan Sutherland. Mr. Opalach has recorded for Nonesuch, Pro Arte, L'Oiseau-Lyre/Decca, and Bridge.

RICHARD ZELLER, BASS

Richard Zeller is one of America's outstanding young bass-baritones. In 1989, he made his Metropolitan Opera debut in a new production of *Rigoletto*, and has since appeared with the New York Oratorio Society, the Opera Orchestra of New York, the Washington Choral Society at the Kennedy Center and the with the New York Choral Society at Carnegie Hall. Highlights of Mr. Zeller's 1990-1991 season include performances of the Verdi *Requiem* with the Portland and Colorado Symphonies, Beethoven's Ninth Symphony with the Nassau Symphony, Faure's *Requiem* with the San Antonio Symphony, Mozart's *Requiem* with the Williams Choral Society, and Bach's *Christmas Oratorio* with the Berea Bach Festival. His opera engagements include *Rigoletto* and *Andrea Chenier* with the Metropolitan Opera. Mr. Zeller made his professional debut in Bach's *B Minor Mass* with John Nelson and the Indianapolis Symphony. This is his first performance with the Handel & Haydn Society.

PROGRAM NOTES

JOHANN SEBASTIAN BACH St. John Passion, BWV 245

Johann Sebastian Bach was born in Eisenach, Germany on March 21, 1685 and died in Leipzig on July 28, 1750. He apparently composed the St. John Passion in 1724 (possibly reworking some older material) and performed it in the Good Friday service on April 7, 1897. Bach performed the piece on several later occasions, each time making changes in the musical text. The present performance will employ Bach's final version, the details of which are described in Christoph Wolff's note.

The history of the Passion as a musical genre travels a long path from the thirteenth century — with the simplest intoned recitation of the chapters from the gospels telling of the sufferings and death of Jesus—to early eighteenth century types that were operas in every respect except presentation on the stage, since they remained firmly connected to the church service for the afternoon of Good

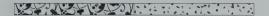
Friday.

By the 1720s, when Bach composed his two surviving Passions — most such works had given up the Biblical text in favor of an original libretto paraphrasing the story in dramatic terms. In this context, Bach's Passion settings (at any rate, the two surviving of the five he is reputed to have composed) represent a conservative view, and they are all the stronger for that. One of the most popular texts for the Passion in Bach's day was by Berthold Heinrich Brockes, whose "Der Fr die Snden der Welt gemarterte und sterbende Jesus" was set to music by almost every important German composer. Its very title (Jesus, tortured and dying for the sins of the world) hints at its overheated emotionalism. Bach knew Brockes' text, and he even drew on some passages for his own St. John Passion.

Bach's conservative approach is revealed in two elements of his work: First, instead of relying throughout on Brockes' high-flown fustian, he chose to set the original Biblical text, chapters 18 and 19 of the Gospel according to John (expanding it by inserting passages of meditative reflection for the ariosos and arias), gaining a vastly stronger version of the story than the febrile and stilted poetic paraphrases offered. Second, almost alone among composers of his time, Bach retained a fondness for the texts and the melodies of the Lutheran chorale, the communal congregational song that had been the backbone of Protestant music in the previous century. His imaginative reharmonizations of the chorales, which the congregation could be expected to know by heart (the tune and every stanza of the text!), illumined the meaning of the words. The flexibility and variety of Bach's harmonic treatment is nothing less than wonderful, providing miniature masterpieces of expression.

From the most diverse elements dramatic recitative, expressive arioso, reflective aria, chorus, and chorale--Bach constructed the score as a mosaic of different textures and sonorities. The thread that runs throughout is the Gospel story, broken up into individual "scenes" and related in light, rapid recitative (with choral interjections for the crowd, an ancient tradition). Bach pays careful attention to the declamation of words and provides imaginative — even daring harmonic underpinning to shade the sense of each phrase, each significant word. The scenes in recitative are the heart of the Passion, a direct link to the manner in which the tale has been reenacted liturgically for centuries.

The Passion as a whole is divided into two parts, with a break in between. In Bach's day the break was not an intermission (such as we employ for concert performances today) but rather the place for an hour-long sermon, which, like the music itself, provided an interpretation of the Biblical text and its application in the lives of the congregants. One might expect the first part to set chapter 18, the second part chapter 19, but — since the dramatic account of Pilate's interrogation of Jesus straddles the two chapters — Bach chose to break the story at the moment of Jesus's arrest and Peter's



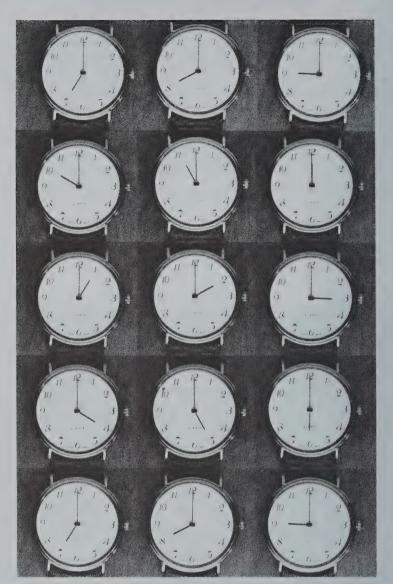
denial. The longer second half then begins with the extended discussion between Jesus and Pilate and continues to the crucifixion.

Most listeners to the St. John Passion have been struck by its immediacy and dramatic thrust. Bach may shape the interrogation scene at the beginning of the second half into a large palindrome (ABCDEDCBA), yet the action moves constantly forward. The St. Matthew

Passion, which followed only three years later, though certainly not lacking in high drama, is altogether more polished and reflective. We can only guess what the lost Passions might have been like, but they are unlikely to have surpassed the St. John Passion in dramatic urgency.

Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.





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Thoughts on Playing Bach's Passions by Daniel Stepner

Playing and hearing Bach's religious works have been among my most treasured experiences. Having had a Jewish upbringing, I would not have had exposure to the ethos of Christianity in as penetrating a way, were it not for his music. But as I have grown more aware of recorded history and Western culture's foundationmyths, participating in his two Passions evokes conflicting feelings. In the religious lore that forms the background of much of Western culture, "the Jews" have effectively been cast in the role of a sacred executioner of our culture's most vivid symbol of deity, a portrayal that is at the very center of the Passion story. Anti-Jewish sentiment existed before the age of the New Testament, but in one important strand of Christian theology, it was elevated to the mythic level. This is especially true in the Gospel according to John. It is hard not to wonder about the connection of this perception to the rising tide of anti-Semitism in eastern and central Europe during the late 18th and early 19th

The Gospels of Mark, Luke and Matthew are relatively straightforward narrative. By contrast, John is a more didactic, fatalistic morality play. In the other Gospels "the chief priest and the elders," or "the people" demand Jesus's death; in John it is "the Jews" who clamor for his execution. All the Gospels paint Pilate as weak and vacillating, and John goes so far as to turn him into a philosopher ("What is Truth?" 18:38) and implies that Jesus himself considers him to be of lesser guilt than the Jews (19:11). Nevertheless, by law, only Pilate could put Jesus to death. He did so with the uniquely Roman punishment of crucifixion. Though there may have been some Jewish council members — puppets of Rome — who were threatened by Jesus's grass roots ministry, this was a ministry by and for the Jewish masses who craved deliverance from the voke of Rome.

The first re-enactments of the Passion story took place around the time that Christianity was adopted by Rome. Over the centuries, a rich heritage of embellishment has accrued, in the storytelling accents of myriad countries and cultures. Among its adornments is the caricature of the Jew, sometimes comical, sometimes devilish, who betrays Jesus, demands his

death, and generally refuses to see "the light". Firmly anchored in official theology, the notion of Jewish guilt and its satanic influences seeped into popular culture. We see it in Chaucer's "The Prioress's Tale" and in Shakespeare's Shylock. Down to modern times, acceptance of this myth doubtless comforted those who participated in, or turned aside from, the systematic annihi-lation of a third of a people, an event regarded by today's civilization with revulsion. We cannot know the degree to which Bach's Passions were felt to sup-port this perversion of religious liturgy.

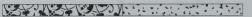
Bach's masterpieces are towering, tri-level edifices that offer the listener a profound experience: alternate communal and individual response to primal power of the well-known Passion story. Bach does not embellish the Biblical texts he uses. His elaboration consists of interweaving the narrative with modern texts of a highly personal nature that represent idealizations of both the individual (in the arias) and the congregation-collective (in the chorales).

An important element in humanistic Christianity is the notion that all humanity is metaphorically guilty of Peter's denial, of Judas's betrayal and hence of Jesus's death. We all share responsibility for the evil in this world.

Certainly Bach is concerned with this idealized, universal, self-realized guilt, as well as its expiation. The angry choruses portraying the Jews in the St. John Passion are faithful to the general mood of John, as well as to the tradition of the frenzied crowds in Passion plays. However, Bach sets the stage for the real message of his Passions, found explicitly in the chorale and aria texts, and far more tellingly in the spirit of the music. That message of internalized acceptance of guilt for the world's woes has an important positive implication: that of our shared humanity.

Through Bach's music I know of the deep seriousness of Christian notions of love, mercy, charity, joy, and forgiveness. Each musical phrase speaks volumes. They enrich the appreciation of these ideals that I glean from my heritage. His message transcends the divisive verbiage of any parochial belief and has the power to unite us all in the realm of pure feeling, the real substance of spirituality.

Dan Stepner is H&H Concertmaster.



A Note on the 1749 Version of Bach's St. John Passion

The St. John Passion has always stood in the shadow of the St. Matthew Passion, and this is not only since the latter's influential centenary performance in 1829 under Mendelssohn, but during Bach's own time as well. The St. Matthew Passion — the later of the two works, which in the Bach family circle was simply referred to as "the great Passion" took on its final form with its third performance in 1736, and Bach recorded this version in a carefully prepared calligraphic copy. A few years later, in 1739, the composer apparently wanted to do the same for the St. John, which had undergone several major revisions since its first performance in 1724. However, Bach broke off the fair copy of the St. John Passion after only 20 pages, and the work never reached an absolutely definitive form.

In all of the versions which have come down to us (the original performance materials survived in the estate of C.P.E. Bach), the St. John Passion is clearly marked by the characteristics associated with the erratic course which its original composition and later revisions took. Bach experimented while fashioning this first of his large-scale works written in Leipzig. Indeed, in realizing his conception of the Passion, he evidently came up against well-nigh insuperable difficulties. These were matters less of detail than of overall structure. It would be difficult to show that the individual movements of the St. John Passion — above all the choruses — are in any way inferior to those of the St. Matthew Passion. Seen as a whole, however, the libretto for the St. John, with its heterogeneous compilation of various poetic sources from the late 17th and early 18th centuries is no match for the homogeneous and finely shaped libretto written by Picander especially for Bach's St. Matthew Passion.

For the second performance of the St. John Passion in 1725, Bach felt compelled to make some rather drastic changes. He replaced the opening and concluding choruses by new pieces and also provided substitutions for the three arias. Since most of the new pieces were rather elaborate chorale-based compositions, his intention seemed to have been to fit the

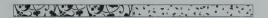
second version of the St. John Passion into the chorale cantata cycle of 1724-25. The third version, dating probably from 1732, restored the opening chorus ("Herr, unser Herrscher"), but lets the work end with the burial chorus ("Ruht wohl"). Moreover, the existence of the St. Matthew Passion now suggested the elimination of verses from the gospel of St. Matthew that had from the beginning been included in the St. John Passion. Thus, for example, the earthquake scene had to be removed and was replaced by an instrumental sinfonia (whose music has not survived). The fourth version of 1739 reflects an attempt at a rather radical revision, less with respect to the order of the movements than to scoring, part-writing, and stylistic details. However, Bach interrupted his work in the middle of movement 10 and never resumed it — not even when he planned a re-performance for 1749.

This fifth version of the St. John Passion, connected with the last performance of the work under the composer's direction, basically returned to the movement structure of the first version from 1724. Among the differences, however, we find substantial changes reflecting modifications in theological interpretation in the poetic text of three arias (nos. 9 and 19-20), as well as a noticeable increase in the size of the performing forces. The 1749 version is actually the only one for which the original sources supply complete information, even though this information is not readily available. Curiously, all published editions— even the most scholarly ones — offer a text based on a conflation of sources: usually a mixture of the 1724, 1739, and 1749 versions. No edition provides us with an authoritative source, a text which Bach actually performed.

The current performance by the Handel & Haydn Society is strictly based on the 1749 version and follows its original performance directions, as well as Bach's continuo practice of dual accompaniment, i.e. simultaneous use of organ and harpsichord.

—Christoph Wolff

Christoph Wolff is William Powell Mason Professor of Music at Harvard University.



The Passion According to St. John (BWV 245)

PART I

Chorus
Herr, unser Herrscher, dessen Ruhm
In allen Landen herrlich ist!
Zeig uns durch dein Passion,
Daß du, der wahre Gottessohn,
Zu aller Zeit,
Auch in der größten Niedrigkeit,
Verherrlicht worden bist!

Recitative

Jesus ging mit seinen Jüngern über den Bach Kidron, da war ein Garte, darein ging Jesus und seine Jünger. Judas aber, der ihn verriet, wußte den Ort auch, denn Jesus versammelte sich oft daselbst mit seinen Jüngern. Da nun Judas zu sich hatte genommen die Schar und der Hohenpriester und Pharisäer Diener. kommf er dahin mit Fackeln, Lampen, und mit Waffen. Als nun Jesus wußte alles, was ihm begegnen sollte, ging er hinaus und sprach zu ihnen: Wen suchet ihr? Sie antworteten ihm: Jesum von Nazareth! Jesus spricht zu ihnen: Ich bins. Judas aber, der ihn verriet, stund auch bei ihnen. Als nun Jesus zu ihnen sprach: Ich bins, wichen sie zurück und fielen zu Boden. Da fragte er sie abermal: Wen suchet ihr? Sie aber sprachen: Jesum von Nazareth! Jesus antwortete: Ich habs euch gesagt, daß ichs sei, suchet ihr denn mich, so lasset diese gehen!

Chorale

O große Lieb, o Lieb ohn alle Maße, Die dich gebracht auf diese Marterstraße! Ich lebte mit der Welt in Lust und Freuden, Und du mußt leiden!

Recitative

Auf daß das Wort erfüllet würde, welches er sagte: Ich habe der keinen verloren, die du mir gegeben hast. Da hatte Simon Petrus ein Schwert und zog es aus und schlug nach des Hohenpriesters Knecht und hieb ihm sein recht Ohr ab; und der Knecht hieß Malchus. Da sprach Jesus zu Petro: Stecke dein Schwert in die Scheide! Soll ich den Kelch nicht trinken, den mir mein Vater gegeben hat?

PART I

Chorus
O Lord our Governor
Thou whose name throughout the world
is glorious
Show us through thy Passion
How thou, the very Son of God,
Throughout all time and in deep distress
Art become glorified.

Recitative

Jesus went forth with his disciples over the brook Cedron, where there was a garden, into the which he entered, and his disciples. And Judas also, which betrayed him, knew the place: for Jesus ofttimes resorted thither with his disciples. Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh hither with lanterns and torches and weapons. Jesus therefore, knowing all things that should come upon him, went forth, and said unto them, Whom seek ye? They answered him, Jesus of Nazareth. Jesus saith unto them, I am he. And Judas also, which betrayed him, stood with them. As soon then as he had said unto them, I am he, they went backwards, and fell to the ground. Then asked he them again, Whom seek ye? And they said, Jesus of Nazareth. Jesus answered, I have told you that I am he: if therefore ye seek me, let these go their way!

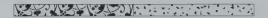
Chorale

O boundless love, O love exceeding measure, Which here upon this martyr's oath hath brought thee! I lived my life with zest and worldly pleasure, And thou must suffer!

Recitative

That the saying might be fulfilled, which he spake, Of them which thou gavest me have I lost none. Then Simon Peter having a sword drew it, and smote the high priest's servant, and cut off his right ear. The servant's name was Malchus. Then said Jesus unto Peter, Put up thy sword into the sheath: the cup which my Father hath given me, shall I not drink it?

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Chorale

Dein Will gescheh, Herr Gott, zugleich Auf Erden wie im Himmelreich. Gib uns Geduld in Leidenszeit. Gehorsam sein in Lieb und Leid; Wehr und steur allem Fleisch und Blut, Das wider deinen Willen tut!

Recitative

Die Schar aber und der Oberhauptmann und die Diener der Jüden nahmen Jesum und bunden ihn und führeten ihn aufs erste zu Hannas, der war Kaiphas Schwäher, welcher des Jahres Hoherpriester war. Es war aber Kaiphas, der den Jüden riet, es wäre gut, daß ein Mensch würde umbracht für das Volk.

Aria (Alto)
Von den Stricken meiner Sünden
Mich zu entbinden,
Wird mein Heil gebunden.
Mich von allen Lasterbeulen
Völlig zu heilen,
Läßt er sich verwunden.

Recitative Simon Petrus aber folgete Jesu nach, und ein ander Jünger.

Aria (Soprano)
Ich folge dir gleichfalls
mein Heiland, mit Freuden,
und lasse dich nicht,
mein Heiland, mein Licht.
Mein sehnlicher Lauf
Hört eher nicht auf,
selbst an mir zu ziehen,
Bis daß du mich lehrest, geduldig, zu
leiden.

Recitative Derselbige Jünger war dem Hohenpriester bekannt und ging mit Jesu hinein in des Hohenpriesters Palast. Petrus aber stund draußen für der Tür. Da ging der andere Jünger, der dem Hohenpriester bekannt war, hinaus und redete mit der Türhüterin und führete Petrum hinein. Da sprach die Magd, die Türhüterin, zu Petro: Bist du nicht dieses Menschen Jünger einer? Er sprach: Ich bins nicht. Es stunden aber die Knechte und Diener und hatten ein Kohlfeu'r gemacht (denn es war kalt) und wärmeten sich. Petrus aber stund bei ihnen, und wärmete sich.

Chorale

Thy will be done, Lord God, alike
On earth as well as on Heaven's height:
Give us in suffering patience firm,
Obedience too in love and woe,
Restrain and guide all flesh and blood
Which works its will against thine own.

Recitative

Then the band and the captain and officers of the Jews took Jesus, and bound him, and led him away to Annas first; for he was father-in-law to Caiaphas, who was the high priest that same year. Now Caiaphas was he, which gave counsel to the Jews, that it was expedient that one man should die for the people.

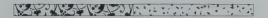
Aria (Alto)
From the bonds of my transgressions
So to unloose me
They have bound my Savior.
Of the scars of sins and vices
Fully to rid me
Jesus lets them wound him.

Recitative And Simon Peter followed Jesus, and so did another disciple.

Aria (Soprano)
I also will follow thee,
My Savior, with joy,
And never will leave thee,
My Savior and my light.
My ardent footsteps
will not cease
Until thou hast taught me
Thy patience in suffering.

Recitative

That disciple was known unto the high priest, and went in with Jesus into the palace of the high priest. But Peter stood at the door without. Then went out that other disciple, which was known unto the high priest, and spake unto her that kept the door, and led Peter within. Then said the maid, she who kept the door, unto Peter, Art not thou also one of this man's disciples? He saith, I am not. And the servants and officers stood there, who had made a fire of coals, for it was cold: and they warmed themselves: and Peter stood with them, and warmed himself.



Aber der Hohenpriester fragte Jesum um seine Jünger und um seine Lehre. Jesus antwortetet ihm: Ich habe frei, öffentlich geredet für der Welt. Ich habe allezeit gelehret in der Schule und in dem Tempel, da alle Juden zusammenkommen, und habe nichts im Verborgnen geredt. Was fragest du mich darum? Frage die darum, die gehöret haben , was ich zu ihnen geredet habe! Siehe, dieselbigen wissen, was ich gesagt habe. Als er aber solches redete, gab der Diener einer, die dabeistunden, Jesu einen Backenstreich und sprach: Solltest du dem Hohenpriester also antworten? Jesus aber antwortete: Hab ich übel geredt, so beweise es, daß es böse sei, hab ich aber recht geredt, was schlägest du mich?

The high priest then asked Jesus of his disciples, and of his doctrine. Jesus answered him, I spake openly to the world; I ever taught in the synagogue, and in the temple, whither the Jews always resort; and in secret have I said nothing. Why askest thou me? Ask them which heard me, what I have said unto them: behold, they know what I said. And when he had thus spoken, one of the officers which stood by struck Jesus with the palm of his hand, saying, Answerest thou the high priest so? Jesus answered him, If I have spoken evil, bear witness of the evil; but if I have spoken well, why smitest thou me?

Chorale

Wer hat dich so geschlagen, Mein Heil, und dich mit Plagen So übel zugericht'? Du bist ja nicht ein Sünder, Wie wir und unsre Kinder, Von Missetaten weißt du nicht.

Ich, ich und meine Sünden, Die sich wie Körnlein finden Des Sandes an dem Meer, Die haben dir erreget Das Elend, das dich schläget Und das betrübte Marterheer.

Recitative

Und Hannas sandte ihn gebunden zu dem Hohenpriester Kaiphas. Simon Petrus stund und wärmete sich, da sprachen sie zu ihm:

Chorus

Bist du nicht seiner Jünger einer?

Recitative

Er leugnete aber und sprach: Ich bins nicht. Spricht des Hohenpriesters Knecht' einer, ein Gefreundter des, dem Petrus das Ohr abgehauen hatte: Sahe ich dich nicht im Garten bei ihm? Da verleugnete Petrus abermal, und alsobald krähete der Hahn. Da gedachte Petrus an die Worte Jesu und ging hinaus und weinete bitterlich.

Chorale

Who was it, Lord, that struck thee, And with such torments taunted, So foully judging thee? Thou never wert a sinner Like us and like our children: Of evil-doing know'st thou naught.

I, I and my offences, In number like the grains Of sand found by the sea, I have brought on the misery, The sorrow that afflicts thee, And this tormenting martyrdom.

Recitative

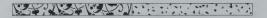
Now Annas had sent him bound unto Caiaphas the high priest. And Simon Peter stood and warmed himself. They said therefore unto him:

Chorus

Art not thou also one of his disciples?

Recitative

He denied it and said, I am not. One of the servants of the high priest, being his own kinsman whose ear Peter cut off, saith, Did I not see thee in the garden with him? Peter then denied again: and immediately the cock crew. And Peter remembered the word of Jesus. And he went out, and wept bitterly.



Aria (Tenor) Ach, mein Sinn, wo willt du endlich hin, wo soll ich mich erquicken? Bleib ich hier, oder wünsch ich mir Berg und Hügel auf den Rücken? Bei der Welt ist gar kein Rat, und im Herzen stehn die Schmerzen meiner Missetat, weil der Knecht den Herrn verleugnet

Chorale Petrus, der nicht denkt zurück, Seinen Gott verneinet, Der doch auf ein' ernsten Blick Bitterlichen weinet. Jesu, blicke mich auch an, Wenn ich nicht will büßen; Wenn ich Böses hab getan, Rühre mein Gewissen!

PART II

Chorale Christus, der uns selig macht, Kein Bös' hat begangen, Der ward für uns in der Nacht Als ein Dieb gefangen, Geführt für gottlose Leut Und fälschlich verklaget, Verlacht, verhöhnt und verspeit, Wie denn die Schrift saget.

Recitative

Da führeten sie Jesum von Kaipha vor das Richthaus, und es war frühe. Und sie gingen nicht in das Richthaus, auf daß sie nicht unrein würden, sondern Ostern essen möchten. Da ging Pilatus zu ihnen heraus und sprach: Was bringet ihr für Klage wider diesen Menschen? Sie antworteten und sprachen zu ihm:

Wäre dieser nicht ein Übeltäter, wir hätten dir ihn nicht überantwortet.

Recitative

Da sprach Pilatus zu ihnen: So nehmet ihr ihn hin und richtet ihn nach eurem Gesetze! Da sprachen die Jüden zu ihm:

Aria (Tenor) Mind of me, Where wouldst thou want to flee? How can I refresh thee? Should I stay? Must I go away, Put the mountains far behind me? Help the world ne'er afford, And my heart Must bear the smart Of evil I have done, For the servant has denied his Lord.

Chorale Peter, who cannot recall, Thrice his God denieth; When he takes an earnest look, Bitterly he weepeth, Jesu, wilt thou look on me, If I will not turn me From the sin which I have done, Through my conscience stir me.

PART II

Chorale Christ, who sanctifieth us, Hath no sin committed Who for us by night was seized, Like a thief was taken, Led before a godless throng, Where they falsely charged him, Mocked him, scoffed and spat on him, As the Scripture tells us.

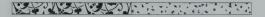
Recitative

Then led they Jesus from Caiaphas unto the hall of judgment: and it was early; and they themselves went not into the judgment hall, lest they should be defiled but that they might eat the passover. Pilate then went out unto them, and said, What accusation bring ye against this man? They answered and said unto him:

If he were not a malefactor, we would not have delivered him up unto thee.

Recitative

Then said Pilate unto them, Take ye him, and judge him according to your law. The Jews therefore said unto him:



Chorus Wir dürfen niemand töten.

Recitative

Auf daß erfüllet würde das Wort Jesu, welches er sagte, da er deutete, welches Todes er sterben würde. Da ging Pilatus wieder hinein in das Richthaus und rief Jesu und sprach zu ihm: Bist du der Jüden König? Jesus antwortete: Redest du das von dir selbst, oder habens dir andere von mir gesagt? Pilatus antwortete: Bin ich ein Jüde? Dein Volk und die Hohenpriester haben dich mir überantwortet: was hast du getan? Jesus antwortete: Mein Reich ist nicht von dieser Welt; wäre mein Reich von dieser Welt, meine Diener würden darob kämpfen, daß ich den Jüden nicht überantwortet würde; aber nun ist mein Reich nicht von dannen.

Chorale

Ach, großer König, groß zu allen Zeiten, Wie kann ich gnugsam diese Treu ausbreiten?
Keins Menschen Herze mag indes ausdenken,
Was dir zu schenken.

Ich kanns mit meinen Sinnen nicht erreichen, Womit doch dein Erbarmen zu vergleichen. Wie kann ich dir denn deine Liebestaten Im Werk erstatten?

Recitative

Da sprach Pilatus zu ihm: So bist du dennoch ein König? Jesus antwortete: Du sagsts, ich bin ein König. Ich bin dazu geboren und in die Welt kommen, daß ich die Wahrheit zeugen soll. Wer aus der Wahrheit ist, der höret meine Stimme. Spricht Pilatus zu ihm: Was ist Wahrheit? Und da er das gesaget, ging er wieder hinaus zu den Jüden und spricht zu ihnen: Ich finde keine Schuld an ihm. Ihr habt aber eine Gewohnheit, daß ich euch einen losgebe; wollt ihr nun, daß ich euch der Jüden König losgebe? Da schrieen sie wieder allesamt und sprachen:

Chorus Nicht diesen, sondern Barrabam! Chorus

It is not lawful for us to put any man to death:

Recitative

That the saying of Jesus might be fulfilled, which he spake, signifying what death he should die. Then Pilate entered into the judgment hall again, and called Jesus, and said unto him, Art thou the King of Jews? Jesus answered him, Sayest thou this thing of thyself, or did others tell it thee of me? Pilate answered, Am I a Jew? Thine own nation and the chief priests have delivered thee unto me: what hast thou done? Jesus answered, My kingdom is not of this world: if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews: but now is my kingdom not from hence.

Chorale

Ah, mighty Sov'reign, mighty through all ages,

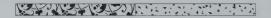
How can I fitly spread abroad thy praises? No mortal heart can ever hope to show thee How much it owes thee.

I cannot find in my imagination What I can liken to thine own compassion. How can I ever hope for deeds so loving With works to pay thee?

Recitative

Pilate therefore said unto him, Art thou a king then? Jesus answered, Thou sayest that I am a king. To this end was I born, and for this cause came I into the world, that I should bear witness unto the truth. Every one that is of the truth heareth my voice. Pilate saith unto him, What is truth? And when he had said this, he went out again unto the Jews, and saith unto them, I find in him no fault at all. But ye have a custom, that I should release unto you one at the passover: will ye therefore that I release unto you the King of the Jews? Then cried they all again, saying:

Chorus Not this man, but Barrabas.



Recitative

Barrabas aber war ein Mörder. Da nahm Pilatus Jesum und geißelte ihn.

Arioso (Bass)

Betrachte, meine Seel, mit ängstlichem Vergnügen,

mit bittrer Lust und halb beklemmten

Herzen

dein höchstes Gut in Jesu Schmerzen. Sieh hier auf Ruten, die ihn drängen, vor deine Schuld den Isop blühn und Jesu Blut auf dich zur Reinigung versprengen,

drum sieh ohn Unterlaß auf ihn!

Aria (Tenor)

Mein Jesu, ach! dein schmerzhaft bitter Leiden Bringt tausend Freuden, Es tilgt der Sünden Not. Ich sehe zwar mit vielen Schrecken Den heilgen Leib mit Blute decken; Doch muß mir dies auch Lust erwecken, Es macht mich frei von Höll und Tod.

Recitative

Und die Kriegsknechte flochten eine Krone von Dornen und satzten sie auf sein Haupt, und legten ihm ein Purpurkleid an, und sprachen:

Chorus

Sei gegrüßet, lieber Jüdenkönig!

Recitative

Und gaben ihm Backenstreiche. Da ging Pilatus wieder heraus und sprach zu ihnen: Sehet, ich führe ihn heraus zu euch, daß ihr erkennet, daß ich keine Schuld an ihm finde. Also ging Jesus heraus, und trug einen Dornenkrone und Purpurkleid. Und er sprach zu ihnen: Sehet, welch ein Mensch! Da ihn die Hohenpriester und die Diener sahen, schrieen sie und sprachen:

Kreuzige, kreuzige!

Recitative

Pilatus sprach zu ihnen: Nehmet ihr ihn hin und kreuziget ihn; denn ich finde keine Schuld an ihm! Die Jüden antworteten ihm:

Recitative

Now Barrabas was a robber. Then Pilate therefore took Jesus, and scourged him.

Arioso (Bass)

Consider, O my soul, with what uneasy pleasure

with bitter weight, such is thy heart's depression

thy greatest good in Jesus' anguish. Behold here the rods which bear down on

How the hyssop blossoms from thy guilt, and Jesus' blood, shed for thy purification. Cease not, therefore, to look on him.

Aria (Tenor)

My Jesus, ah! Thy painful, bitter

suffering

Brings a thousand joys, for it blots out the misery of sin. Though I behold with much horror

Thy holy body covered with blood, yet even this must awaken joy in me, for it sets me free from Hell and death.

Recitative

And the soldiers braided a crown of thorns, and put it upon his head, and they put on him a purple robe, and said,

Chorus

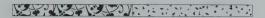
Hail, King of the Jews!

Recitative

And they smote him with their hands. Pilate therefore went forth again, and saith unto them, Behold, I bring him forth to you, that ye may know that I find no fault in him. Then came Jesus forth, wearing the crown of thorns, and the purple robe. And Pilate saith unto them, Behold the man! When the chief priests therefore and officers saw him, they cried out, saying,

Crucify him, crucify him.

Recitative Pilate saith unto them, Take ye him, and crucify him: for I find no fault in him. The Jews answered him,



Chorus

Wir haben ein Gesetz, und nach dem Gesetz soll er sterben; denn er hat sich selbst zu Gottes Sohn gemacht.

Recitative

Da Pilatus das Wort hörete, fürchtet' er sich noch mehr und ging wieder hinein in das Richthaus und spricht zu Jesu: Von wannen bist du? Aber Jesu gab ihm keine Antwort. Da sprach Pilatus zu ihm: Redest du nicht mit mir? Weißest du nicht, daß ich Macht habe, dich zu kreuzigen, und Macht habe, dich loszugeben? Jesus antwortete: Du hättest keine Macht über mich, wenn sie dir nicht wäre von oben herab gegeben; darum, der mich dir überantwortet hat, der hat's größ're Sünde. Von dem an trachtete Pilatus, wie er ihn losließe.

Chorale

Durch dein Gefängnis, Gottes Sohn, Muß uns die Freiheit kommen; Dein Kerker ist der Gnadenthron. Die Freistatt aller Frommen; Denn gingst du nicht die Knechschaft ein, Müßt unsre Knechtschaft ewig sein.

Recitative

Die Jüden aber schrieen und sprachen:

Chorus

Lässest du diesen los, so bist du des Kaisers Freund nicht; denn wer sich zum Könige machet, der ist wider den Kaiser.

Recitative

Da Pilatus das Wort hörete, führete er Jesum heraus und satzte sich auf den Richtstuhl, an der Stätte, die da heißet: Hochpflaster, auf Ebräisch aber: Gabbatha. Es war aber der Rüsttag in Ostern um die sechste Stunde, und er spricht zu den Jüden: Sehet, das ist euer König! Sie schrieen aber:

Chorus

Weg, weg mit dem, kreuzige ihn!

Recitative

Spricht Pilatus zu ihnen: Soll ich euren König kreuzigen? Die Hohenpriester antworteten:

Chorus

We have a law, and by our law he ought to die, because he made himself the Son of God

Recitative

When Pilate therefore heard that saying, he was the more afraid; and went again into the judgment hall, and saith unto Jesus, Whence art thou? But Jesus gave him no answer. Then saith Pilate unto him, Speakest thou not unto me? Knowest thou not that I have power to crucify thee, and have power to release thee? Jesus answered, Thou couldest have no power at all against me, except that it were given thee from above: therefore he that delivered me unto thee has the greater sin. And from thenceforth Pilate sought to release him.

Chorale

Through thine imprisonment, O Christ, To us hath come our freedom. Thy prison is the throne of grace, A refuge for the faithful; Hadst thou not borne these bonds for us, Our bondage would forever be.

Recitative

But the Jews cried out, saying,

Chorus

If thou let this man go, thou art not Caesar's friend: whosoever maketh himself a king speaketh against Caesar.

Recitative

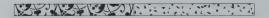
When Pilate therefore heard that saying, he brought Jesus forth, and sat down in the judgment seat in a place that is called High Pavement, but in Hebrew, Gabbatha. And it was the preparation of the passover, and about the sixth hour: and he saith unto the Jews, Behold your King! But they cried out,

Chorus

Away with him, away with him, crucify him.

Recitative

Pilate saith unto them, Shall I crucify your king? The chief priests answered:



Chorus

Wir haben keinen König denn den Kaiser.

Recitative

Da überantwortete er ihn, daß er gekreuziget würde. Sie nahmen aber Jesum und führeten ihn hin. Und er trug sein Kreuz und ging hinaus zur Stätte, die da heißet Schädelstätt, welche heißet auf Ebräisch: Golgatha.

Aria (Bass)

Eilt, ihr angefochtnen Seelen, Geht aus euren Marterhöhlen, Eilt (wohin?) nach Golgatha! Nehmet an des Glaubens Flügel, Fliehet (wohin?) zum Kreuzeshügel, Eure Wohlfahrt blüht allda!

Recitative

Allda kreuzigten sie ihn, und mit ihm zween andere zu beiden Seiten, Jesum aber mitten inne. Pilatus aber schrieb eine Überschrift und satzte sie auf das Kreuz, und war geschrieben: "Jesus von Nazareth, der Jüden König." Diese Überschrift lasen viel Jüden, denn die Stätte war nahe bei der Stadt, da Jesus gekreuziget ist. Und es war geschrieben auf ebräische, griechische und lateinische Sprache. Da sprachen die Hohenpriester der Jüden zu Pilato:

Chorus

Schreibe nicht: der Jüden König, sondern daß er gesaget habe: Ich bin der Jüden König.

Recitative

Pilatus antwortet: Was ich geschrieben habe, das habe ich geschrieben.

Chorale

In meines Herzens Grunde, Dein Nam und Kreuz allein Funkelt all Zeit und Stunde, Drauf kann ich fröhlich sein. Erschein mir in dem Bilde Zu Trost in meiner Not, Wie du, Herr Christ, so milde Dich hast geblut' zu Tod. Chorus We have no king but Caesar.

Recitative

Then delivered he him therefore unto them to be crucified. And they took Jesus, and led him away. And he bearing his cross went forth into a place called the place of the skull, which is called in the Hebrew, Golgotha.

Aria (Bass)

Run, ye sorely troubled spirits, Go from agony's recesses, Haste (run where?) to Golgotha! Take upon your wings of faith, Fly (fly where?) to Calvary: Your salvation blossoms there.

Recitative

There they crucified him, and two others with him, on either side one, and Jesus in the midst. And Pilate wrote a title, and put it on the cross. And written was: Jesus of Nazareth the King of the Jews. This title then read many of the Jews: for the place where Jesus was crucified was nigh to the city: and it was written in Hebrew and Greek and Latin. Then said the chief priests of the Jews to Pilate,

Chorus

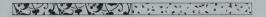
Write not, The King of the Jews, write that he has said: I am the King of the Jews.

Recitative

Pilate answered, What I have written I have written.

Chorale

Within my heart's recesses
Thy name and cross alone
Shine through all time and hours,
For which great joy I own.
Appear to me a vision
Of comfort in my need,
Since thou, Lord Christ, so gentle,
Didst give thyself in death.



Recitative

Die Kriegesknechte aber, da sie Jesum gekreuziget hatten, nahmen seine Kleider und machten vier Teile, einem jeglichen Kriegesknechte sein Teil, dazu auch den Rock. Der Rock aber war ungenähet, von oben an gewürket durch und durch. Da sprachen sie untereinander: Lasset uns den nicht zerteilen, sondern darum losen, wes er sein soll. Auf daß erfüllet würde die Schrift, die da saget: "Sie haben meine Kleider unter sich geteilet und haben über meinen Rock das Los geworfen." Solches taten die Kriegesknechte.

Es stund aber bei dem Kreuze Jesu seine Mutter und seiner Mutter Schwester, Maria, Kleophas Weib, und Maria Magdalena. Da nun Jesus seine Mutter sahe und den Jünger dabei stehen, den er lieb hatte, spricht er zu seiner Mutter: Weib, siehe, das ist dein Sohn! Darnach spricht er zu dem Jünger: Siehe, das ist deine Mutter!

Chorale

Er nahm alles wohl in acht In der letzten Stunde, Seine Mutter noch bedacht, Setzt ihr ein' Vormunde. O Mensch, mache Richtigkeit, Gott und Menschen liebe, Stirb darauf ohn alles Leid, Und dich nicht betrübe!

Recitative

Und von Stund an nahm sie der Jünger zu sich. Darnach, als Jesus wußte, daß schon alles vollbracht war, daß die Schrift erfüllet würde, spricht er: Mich dürstet! Da stund ein Gefäße voll Essigs. Sie fülleten aber einen Schwamm mit Essig und legten ihn um einen Isopen, und hielten es ihm dar zum Munde. Da nun Jesus den Essig genommen hatte, sprach er: Es ist vollbracht!

Aria (Alto)
Es ist vollbracht!
O Trost vor die gekränkten Seelen!
Die Trauernacht
Läßt nun die letzte Stunde zählen.
Der Held aus Juda siegt mit Macht,
Und schließt den Kampf.
Es ist vollbracht!

Recitative

Then the soldiers, when they had crucified Jesus, took his garments, and made four parts, to every soldier a part; and also his coat: now the coat was without seam, woven from the top throughout. They said therefore among themselves, Let us not rend it, but cast lots for it whose it shall be: that the scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did.

Now there stood by the cross of Jesus his mother, and his mother's sister, Mary the wife of Cleophas, and Mary Magdalene. When Jesus therefore saw his mother, and the disciple standing by, whom he loved he saith unto his mother, Woman, behold thy son! Then saith he to the disciple, Behold thy mother!

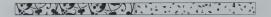
Chorale

He of everything took heed In his final hour, Caring for his mother's need Through a guardian's power. O man, pursue righteousness, Love God and thy neighbor; Die at length, and free of grief, Let not aught depress thee.

Recitative

And from then on, she stayed with that disciple. After this, Jesus knowing that all things were now accomplished, that the scripture might be fulfilled, saith, I thirst. Now there was set a vessel full of vinegar: and they filled a sponge with vinegar, and put it upon hyssop, and put it to his mouth. When Jesus therefore had received the vinegar, he said, It is finished!

Aria (Alto)
It is finished!
O comfort for the suffering spirit;
His night of grief
Helps me to count my final hours.
For Judah's hero wins with might,
And he ends the fight.
It is finished!



Recitative Und neiget das Haupt und verschied.

Aria (Bass) with Chorale Mein teurer Heiland, laß dich fragen, Da du nunmehr ans Kreuz geschlagen Und selbst gesagt: Es ist vollbracht, Bin ich vom Sterben frei gemacht? Kann ich durch deine Pein und Sterben Das Himmelreich ererben? Ist aller Welt Erlösung da? Du kannst vor Schmerzen zwar nichts

Doch neigest du das Haupt Und sprichst stillschweigend: ja.

Jesu, der du warest tot, Lebest nun ohn Ende, In der letzten Todesnot Nirgend mich hinwende Als zu dir, der mich versühnt, O du lieber Herre! Gib mir nur, was du verdient, Mehr ich nicht begehre!

Recitative

sagen;

Und siehe da, der Vorhang im Tempel zerriß in zwei Stück von oben an bis unten aus. Und die Erde erbebete, und die Felsen zerrissen, und die Gräber täten sich auf, und stunden auf viel Leiber der Heiligen.

Arioso (Tenor)
Mein Herz, indem die ganze Welt
Bei Jesu Leiden gleichfalls leidet,
Die Sonne sich in Trauer kleidet,
Der Vorhang reißt, der Fels zerfällt,
Die Erde bebt, die Gräber spalten,
Weil sie den Schöpfer sehn erkalten,
Was willst du deines Ortes tun?

Aria (Soprano) Zerfließe, mein Herze, In Fluten der Zähren Dem Höchsten zu Ehren! Erzähle der Welt Und dem Himmel die Not: Dein Jesus ist tot!

Recitative

Die Jüden aber, dieweil es der Rüsttag war, daß nicht die Leichname am Kreuze blieben den Sabbat über (denn desselbigen Sabbats Tag war sehr groß), baten sie Pilatum, daß ihre Beine gebrochen und sie abgenommen würden. Recitative
And he bowed his head and gave up
the ghost.

Aria (Bass) with Chorale

Beloved Savior, let me ask thee,
Since men upon the cross have nailed thee,
And thou hast told us, 'Tis finished now,
Am I from death forever free?
Can I, through thine own pain and dying
Heaven's kingdom now inherit?
Dost thou the whole world's ransom pay?
Naught canst thou in affliction tell us.
Yet, bowing down thy head,
Thou answer'st silent, Yea!

Jesu, thou who once wert dead,
Livest now forever.
In the final agony
Let my seeking never
Elsewhere than to thee be turned,

O beloved Master!

Recitative

And behold, the veil of the Temple was rent in twain from the top to the bottom; and the earth did quake, and the rocks rent; and the graves were opened, and many bodies of the saints which slept arose!

Grant then what for me thou

earned: More I do not pray for.

Arioso (Tenor)
My heart! while all the world
Because of Jesus' woe, in woe is shrouded,
The sun in deepest grief is clouded,
The veil is rent and rocks are cleft,
The earth doth quake and graves fly open,
When their Creator they see dying:
As for thy part, what wilt thou do?

Aria (Soprano)
Dissolve O my heart
In torrents of weeping.
To honor Christ dying.
And tell through the world
And to Heaven thy Pain:
Thy Jesus is dead!

Recitative

The Jews therefore, because it was the preparation, that the bodies should not remain upon the cross on the sabbath day (for that sabbath day was a high day), besought Pilate that their legs might be broken and that they might be taken away.

Da kamen die Kriegsknechte und brachen dem ersten die Beine und dem andern. der mit ihm gekreuziget war. Als sie aber zu Jesu kamen, da sie sahen, daß er schon gestorben war, brachen sie ihm die Beine nicht, sondern der Kriegsknechte einer eröffnete seine Seite mit einem Speer, und alsobald ging Blut und Wasser heraus. Und der das gesehen hat, der hat es bezeuget, und sein Zeugnis ist wahr, und derselbige weiß, daß er die Wahrheit saget, auf daß ihr gläubet. Denn solches ist geschehen, auf daß die Schrift erfüllet würde: "Ihr sollet ihm kein Bein zerbrechen." Und abermal spricht eine andere Schrift: "Sie werden sehen, in welchen sie gestochen haben."

of the first, and of the other which was crucified with him. But when they came to Jesus, and saw that he was dead already, they brake not his legs: but one of the soldiers with a spear pierced his side, and forthwith came there out blood and water. And he that saw it bore record, and his record is true. And he knoweth that he saith true, that ye might believe. For these things were done, that the scripture should be fulfilled, A bone of him shall not be broken. And again another scripture saith, They shall look on him whom they pierced.

Then came the soldiers, and brake the legs

Chorale

O hilf, Christe, Gottes Sohn, Durch dein bitter Leiden, Daß wir dir stets untertan All Untugend meiden, Deinen Tod und sein Ursach Fruchtbarlich bedenken, Dafür, wiewohl arm und schwach, Dir Dankopfer schenken!

Recitative

Darnach bat Pilatum Joseph von Arimathia, der ein Jünger Jesu war (doch heimlich aus Furcht vor den Jüden), daß er möchte abnehmen den Leichnam Jesu. Und Pilatus erlaubete es. Derowegen kam er und nahm den Leichnam Jesu herab. Es kam aber auch Nikodemus, der vormals bei der Nacht zu Jesu kommen war, und brachte Myrrhen und Aloen untereinander, bei hundert Pfunden. Da nahmen sie den Leichnam Jesu, und bunden ihn in leinen Tücher mit Spezereien, wie die Jüden pflegen zu begraben. Es war aber an der Stätte, da er gekreuziget ward, ein Garte, und im Garten ein neu Grab, in welches niemand je geleget war. Daselbst hin legten sie Jesum, um des Rüsttags willen der Jüden, dieweil das Grab nahe war.

Chorus

Die ich nun weiter nicht beweine, Ruht wohl, und bringt auch mich zur Ruh! Das Grab, so euch bestimmet ist Und ferner keine Not umschließt, Macht mir den Himmel auf und

schließt die Hölle zu.

Ruht wohl, ihr heiligen Gebeine,

Chorale

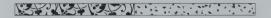
Help us, Jesu, God's own Son,
Through thy bitter anguish,
Having thee to lean upon,
Evil deeds to vanquish,
On thy death and why thou died
Fruitfully to ponder,
And though poor and weak, to try,
Lord, our thanks to render.

Recitative

And after this Joseph of Arimathæa, being a disciple of Jesus, but secretly, for fear of the Jews, besought Pilate that he might take away the body of Jesus: and Pilate gave him leave. He came therefore, and took the body of Jesus. And there came also Nicodemus, which at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about a hundred pounds weight. Then took they the body of Jesus, and wound it in linen cloths with the spices, as the manner of the Jews is to bury. Now in the place where he was crucified there was a garden; and in the garden a new sepulchre, wherein was never man yet laid. There laid they Jesus therefore because of the Jews' preparation day; for the sepulchre was nigh at hand.

Chorus

Sleep well, thou consecrated body, Which I no longer need to weep for, Sleep well, and bring me too to rest, The grave, which is appointed thee, Beyond which no more anguish lies, Will open Heaven for me and close the gates of Hell.



Chorale
Ach Herr, laß dein lieb Engelein
am letzten End die Seele mein
in Abrahams Schoß tragen.
Den Leib in seim Schlafkämmerlein
gar sanft ohn einge Qual und Pein
ruhn bis am jüngsten Tage!
Alsdenn vom Tod erwecke mich,
daß meine Augen sehen dich
in aller Freud, o Gottes Sohn,
mein Heiland und Genadenthron!
Herr Jesu Christ, erhöre mich,
ich will dich preisen ewiglich!

Chorale
Ah Lord, do thou thine angel send
At the departing of my soul;
To Abraham's bosom bear it,
And let the body rest in peace,
In freedom from all need and pain,
Until the resurrection.
And then, from death awaken me,
That with mine eyes I too may see
In endless joy, Thou Son of God,
My Savior, and my throne of grace.
Lord Jesus Christ, O hear thou me.
Thee I will praise eternally.

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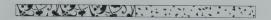
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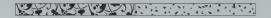
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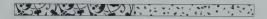
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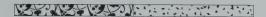
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